

Dr.Umayal Ramanathan College for Women
Accredited with B+ Grade by NAAC
Affiliated to Alagappa University
(Run by Dr.Alagappa Educational Trust)
Karaikudi – 630 003



Subject Name: DRAMA - I

Subject Code: 7BEN3C2

by
S.SUDHA
Assistant Professor of English

SYLLABUS
II YEAR, III SEMESTER
COURSE CODE: 7BEN3C2
CORE COURSE - VI
DRAMA - I

UNIT - I

Christopher Marlowe : Dr. Faustus

UNIT - II

Thomas Kyd : The Spanish Tragedy

UNIT - III

Ben Jonson : The Alchemist

UNIT - IV

Sheridan : The Rivals

UNIT - V

G.B.Shaw : Caesar and Cleopatra

COURSE OUTCOME:

1. Drama allows the students to communicate with and understand others in new ways.
2. It also provides training in the very practical aspects of communication which is so necessary in today's increasingly information-centred world.
3. Drama is considered as a discipline-based art as well as a framework for integrating other curricular areas.
4. Drama is also considered as action oriented as opposed to an integral goal in order to encourage character interaction on the stage.
5. The purpose of drama is to communicate a universal theme, recreating and interpreting information, ideas and emotions.

UNIT - I

Dr. Faustus – Christopher Marlowe

Plot Summary

Act I

Doctor John Faustus is introduced by the chorus, whose role is to both explain and to facilitate transitions in the play. Here the chorus explains that his story is not a sweeping tale of warfare or love at court. It is the tale of a man of lowly birth who in later years is raised by a kinsman while attending school in Wertenberg. The young man proves to be a brilliant religious scholar but, swollen with pride, turns away from traditional areas of study to explore necromancy, or black magic.

As Faustus sits in his study, he pages through various texts on logic, medicine, law, and religion. Dismissing them one by one, he turns at last to a book of magic. The power and authority promised by mastering this art appeals to Faustus. In spite of warnings from the Good Angel that appears, he resolves to study magic. He engages his German friends Valdes and Cornelius to teach him all the basics he needs to know about the "damned art" of necromancy.

Sometime later, in a demonstration of his conjuring skills, Faustus summons up the devil Mephistophilis—"an unhappy spirit that fell with Lucifer," the prince of devils, when God threw him out of heaven. Mephistophilis explains that by dabbling in magic, Faustus risks corruption of his soul. He then warns of the torments of hell that await him if he allies himself with Lucifer. Undaunted, Faustus sends the devil back to his master with an offer: the soul of Faustus in exchange for 24 years of service from Mephistophilis.

Act II

Mephistophilis returns to Faustus with the news that Lucifer has agreed to the deal, provided Faustus will write and sign the deed for his soul in blood. Faustus proceeds as instructed, but the moment it is done, the words *Homo fuge* appear like a brand on his arm. Latin for "Fly, O man!" they seem to be a warning. Unsettled, Faustus tries to imagine where he could run—certainly not to God, who would throw him into hell for what he has done. To distract Faustus and strengthen his determination, Mephistophilis showers him with rich gifts and devilish entertainment and then provides all the books Faustus desires on spells and incantations.

A while later, Faustus wavers in his decision and considers renouncing magic and repenting. Then, recalling that he is most certainly damned already, he hardens his heart and begins questioning Mephistophilis on the nature and movement of heavenly bodies. However, when he asks, "Who made the world?" the devil refuses to answer, stirring up Faustus's doubts once more. Just as the doctor calls upon Christ to save his soul, Lucifer appears, accompanied by Belzebub, his companion prince in hell. To draw Faustus back from the brink of repentance, they appeal to his thirst for knowledge and enthrall him with a display of the Seven Deadly Sins.

Act III

Faustus has studied diligently and now uses his dark powers to travel to Rome, where he visits the pope. Bidding Mephistophilis to make him invisible, he harasses the pope as he entertains guests, flinging fireworks among them, stealing food and drink, and boxing the pope's ears.

Act IV

In the years that follow, Faustus travels throughout Europe, appearing at the courts of kings

and earning an impressive reputation for wit and knowledge of the black arts. Eventually Emperor Carolus the Fifth invites Faustus to his court and begs him to conjure up Alexander the Great. While the emperor is duly impressed by the feat, a knight mocks the doctor's skill. In retaliation Faustus gives him a pair of horns on his head, a sure sign that the knight has been cuckolded by his wife.

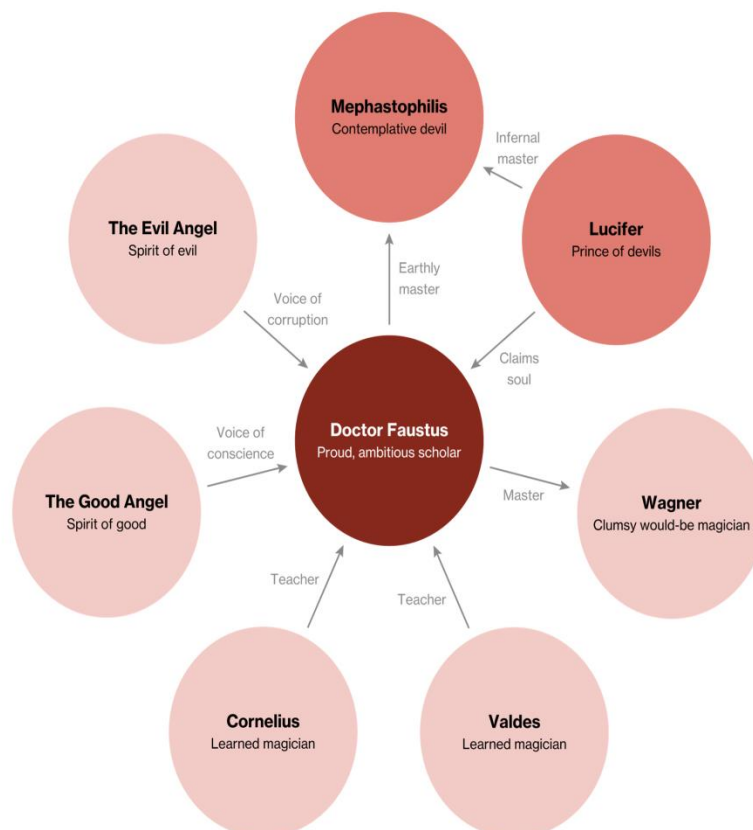
Continuing his travels, Faustus performs further feats of magic, including a dishonest and cruel prank on a horse-courser (a dealer in horses). Later, he entertains the duke and duchess of Vanholt at court by producing grapes in winter.

Act V

As the final act opens, Faustus is conjuring beautiful Helen of Troy for a group of admiring scholars. However, the 24 years allotted to the doomed doctor are winding down, and soon it will be time to forfeit his soul. An old man appears and begs him to repent and ask God's forgiveness. Though briefly tempted, Faustus instead reaffirms his vow to Lucifer in blood. Then, to fortify his resolve, Faustus asks Mephistophilis to summon back Helen of Troy to be his lover.

During his final hours, Faustus reveals his fate to three fellow scholars. They implore him to call on God for help, but Faustus insists it is too late. He has rejected God, blasphemed, and been in a pact with Lucifer for too long to expect mercy. Faustus begs the scholars to leave him and is alone when the clock strikes eleven. In mounting terror and despair, Faustus begs Lucifer to spare him or for Earth to bury him and hide him from the wrath of God. But Faustus's destiny is fixed. The clock strikes twelve, and Lucifer's minions appear in order to drag the doctor's soul off to hell.

MIND MAP



1. The chorus introduces proud, ambitious Doctor Faustus.

Rising Action

2. Faustus is dissatisfied with accepted branches of knowledge.

3. Faustus determines to study black magic.

4. Pursuing dark knowledge, Faustus sells his soul to Lucifer.

5. Faustus uses his new power to play pranks and gain fame.

6. Faustus rejects every chance to repent and save his soul.

Climax

7. Lucifer sends his devils to drag Faustus's soul to hell.

Falling Action

8. The chorus confirms Faustus's soul is damned and fame lost.

Resolution

9. The chorus warns that imitating Faustus will also end badly.

SHORT ANSWERS

1. Who speaks in the Prologue?

The chorus.

2. Who is the main character in the play?

Dr. John Faustus.

3. Where does Faustus grow up?

Rhodes, Germany.

4. What is the status of Faustus's parents?

Poor.

5. Where does Faustus go to study?

Wittenberg.

6. What does Faustus study?

Divinity.

7. How does Faustus do in his studies?

Financially well.

8. What do Faustus's thoughts soon turn away from?

Theology.

9. What general topic does Faustus begin to study while neglecting his former studies, according to the Chorus in the Prologue?

Magic.

10. What specific topic does Faustus begin to study, according to the Chorus in the Prologue?

Necromancy.

11. What is necromancy?

The magical art of raising the dead.

UNIT - II

The Spanish Tragedy – Thomas Kyd

INTRODUCTION

An Elizabethan tragedy was written by Thomas Kyd between 1582 and 1592. Highly accepted and prominent in its time, The Spanish Tragedy established a new genre in English drama, the revenge play or revenge tragedy. Its plot contains numerous violent murders and comprises as one of its characters a personification of Revenge. The Spanish Tragedy was often referred to or parodied in works written by other Elizabethan playwrights, including William Shakespeare, Ben Jonson, and Christopher Marlowe. Many elements of The Spanish Tragedy, such as the play-within-a-play used to entrap a murderer and a ghost intent on vengeance, emerge in Shakespeare's Hamlet.

THEMES AND MOTIFS

A long-time argument among scholars has been the moral status of revenge. Because revenge is the most apparent theme of the play, a lot of debate has been made over it. One can make judgments on the morality of Hieronimo based on his revenge-focused goals but the question many scholars face is whether the fault of his objectives is truly his. Steven Justice discourses that the judgment of the play falls less on Hieronimo than on a society in which the tragedy results from a way of life. It is argued that Kyd used the revenge tragedy to give personification to popular images of Catholic Spain. Kyd tries to make Spain the villain in that he shows how the Spanish court gives Hieronimo no acceptable option. The court turns Hieronimo to revenge in quest of justice, when in reality it is quite unlike. Some critics claim that Hieronimo's attitude is what central Christian tradition calls the Old Law, the Biblical notion of an 'eye for an eye'.

THE REVENGE PLAY

The nature of murder and death, performed and as natural events is also questioned. Smith thinks the decade of the play germane to the use of hangings, murders, and near deaths throughout the play. Several characters are killed or nearly killed throughout the play. Horatio is hanged, Pedringano is hanged, Alexandro is nearly burnt at the stake, and Villuppo is assumed tortured and hanged. Kyd consistently refers to damage, torment, and casualty, beginning early in the play when the ghost of Don Andrea describes his stay in the underworld: 'And murderers groan with never killing wounds, and perjured weights scalded in boiling lead, and all foul sins with torments overwhelmed'. He intensely depicts in these lines as well as others the occurrence of murder and torture in the underworld. Murder and death make up the tragedy theme that holds true through the last scene of the play.

THE SUPERFICIAL PLAY

The central theme is essentially revenge. The given title explains that there is some kind of harm that has been put on the main character to make him want to seek revenge. Revenge, however, is not the only theme. One key theme is that of Wealth and Power. This theme is apparent exclusively in the actions of Balthazar. He kills Horatio in the beginning to achieve power that in turn gives him wealth. This is also clear with the character of Lorenzo. Towards the end of the play, he tries to convince the king to get rid of Hieronimo. Lorenzo knows that in the absence of Hieronimo, he will become more powerful and closer to the king. The play also has a theme of revenge in historical context. The play in a way re-enacts the conflict between Spain and England. Kyd takes this opportunity to patronize the Spanish Armada and to make a political joke. This is very popular in Elizabethan and Greek tragedies. The play is used as a sort of defence mechanism for the English.

STRUCTURE

The structure in essence is a 'play within a play'. The play begins with a background of why Hieronimo wants to seek revenge. He is seen as a minor character and eventually becomes the protagonist to add to the revenge plot. When he becomes the main character, the plot begins to unfold and become the revenge story that it is. Kyd incorporates the build-up to the revenge as a way to show the internal and external struggles of the characters. The actual revenge takes place during the play that Hieronimo stages, making this the climax of the play. The resolution is the explanation to the king of what has happened. The play within the play is not described until the actual play is performed, intensifying the climax, and the resolution is short due to the explanations that have already occurred.

Critics say that *The Spanish Tragedy* resembles a Senecan Tragedy. The separation of acts, the emphasized bloody climax, and the revenge itself, make this play resemble some of the most famous ancient plays. Kyd does acknowledge his relations to Senecan Tragedies by using Latin directly in the play but also causes Christianity to conflict with pagan ideals. We also see Kyd's use of Seneca through his referencing three Senecan plays in *The Spanish Tragedy*. It is said that this play was the initiator of the style for many 'Elizabethan revenge tragedies, most notably *Hamlet*'.

CONCLUSION

Thomas Kyd takes tragedy to a different and peculiar level; it is full of contrasts, its in terms of metrics, one rigid composition plethoric of conventions and rhetorical devices that other than retraining the flow of verses and paragraphs, provide the pace and feeling necessary to captivate the audience. The characters of the play do not display strong levels of complexity, they are clearly polarized, and each one supports the plot in the right measure, still they are able to move the auditory to contemplate a scenery that reflects a reality that touches everyone, regardless the time in which it is read or seen.

PLOT SUMMARY:

The Spanish Tragedy, or Hieronimo is Mad Again is an Elizabethan tragedy written by Thomas Kyd between 1582 and 1592. Highly popular and influential in its time, *The Spanish Tragedy* established a new genre in English theatre, the revenge play or revenge tragedy. The play contains several violent murders and includes as one of its characters a personification of Revenge. *The Spanish Tragedy* is often considered to be the first mature Elizabethan drama, a claim disputed with Christopher Marlowe's *Tamburlaine*, and was parodied by many Elizabethan and Jacobean playwrights, including Marlowe, William Shakespeare and Ben Jonson.

Plot Summary

The Spanish Tragedy begins with the ghost of Don Andrea, a Spanish nobleman killed in a recent battle with Portugal. Accompanied by the spirit of Revenge, he tells the story of his death; he was killed in hand-to-hand combat with the Portuguese prince Balthazar, after falling in love with the beautiful Bel-Imperia and having a secret affair with her. When he faces the judges who are supposed to assign him to his place in the underworld, they are unable to reach a decision and instead send him to the palace of Pluto and Proserpine, King and Queen of the Underworld. Proserpine decides that Revenge should accompany him back to the world of the living, and, after passing through the gates of horn, this is where he finds himself. The spirit of Revenge promises that by the play's end, Don Andrea will see his revenge.

Andrea returns to the scene of the battle where he died, to find that the Spanish have won.

Balthazar was taken prisoner shortly after Andrea's death, by the Andrea's good friend Horatio, son of Hieronimo, the Knight Marshal of Spain. But a dispute ensues between Horatio and Lorenzo, the son of the Duke of Castile and brother of Bel-Imperia, as to who actually captured the prince. The King of Spain decides to compromise between the two, letting Horatio have the ransom money to be paid for Balthazar and Lorenzo keep the captured prince at his home. Back in Portugal, the Viceroy (ruler) is mad with grief, for he believes his son to be dead, and is tricked by Villuppo into arresting an innocent noble, Alexandro, for Balthazar's murder. Diplomatic negotiations then begin between the Portuguese ambassador and the Spanish King, to ensure Balthazar's return and a lasting peace between Spain and Portugal.

Upon being taken back to Spain, Balthazar soon falls in love with Bel-Imperia himself. But, as her servant Pedringano reveals to him, Bel-Imperia is in love with Horatio, who returns her affections. The slight against him, which is somewhat intentional on Bel-Imperia's part, enrages Balthazar. Horatio also incurs the hatred of Lorenzo, because of the fight over Balthazar's capture and the fact that the lower-born Horatio (the son of a civil servant) now consorts with Lorenzo's sister. So the two nobles decide to kill Horatio, which they successfully do with the aid of Pedringano and Balthazar's servant Serberine, during an evening rendezvous between the two lovers. Bel-Imperia are then taken away before Hieronimo stumbles on to the scene to discover his dead son. He is soon joined in uncontrollable grief by his wife, Isabella.

In Portugal, Alexandro escapes death when the Portuguese ambassador returns from Spain with news that Balthazar still lives; Villuppo is then sentenced to death. In Spain, Hieronimo is almost driven insane by his inability to find justice for his son. Hieronimo receives a bloody letter in Bel-Imperia's hand, identifying the murderers as Lorenzo and Balthazar, but he is uncertain whether or not to believe it. While Hieronimo is racked with grief, Lorenzo grows worried by Hieronimo's erratic behavior and acts in a Machiavellian manner to eliminate all evidence surrounding his crime. He tells Pedringano to kill Serberine for gold but arranges it so that Pedringano is immediately arrested after the crime. He then leads Pedringano to believe that a pardon for his crime is hidden in a box brought to the execution by a messenger boy, a belief that prevents Pedringano from exposing Lorenzo before he is hanged. Negotiations continue between Spain and Portugal, now centering on a diplomatic marriage between Balthazar and Bel-Imperia to unite the royal lines of the two countries. Ironically, a letter is found on Pedringano's body that confirms Hieronimo's suspicion over Lorenzo and Balthazar, but Lorenzo is able to deny Hieronimo access to the king, thus making royal justice unavailable to the distressed father. Hieronimo then vows to revenge himself privately on the two killers, using deception and a false show of friendship to keep Lorenzo off his guard.

The marriage between Bel-Imperia and Balthazar is set, and the Viceroy travels to Spain to attend the ceremony. Hieronimo is given responsibility over the entertainment for the marriage ceremony, and he uses it to exact his revenge. He devises a play, a tragedy, to be performed at the ceremonies, and convinces Lorenzo and Balthazar to act in it. Bel-Imperia, by now a confederate in Hieronimo's plot for revenge, also act in the play. Just before the play is acted, Isabella, insane with grief, kills herself.

The plot of the tragedy mirrors the plot of the play as a whole (a sultan is driven to murder a noble friend through jealousy over a woman). Hieronimo casts himself in the role of the hired murderer. During the action of the play, Hieronimo's character stabs Lorenzo's character and Bel-Imperia's character stabs Balthazar's character, before killing herself. But

after the play is over, Hieronimo reveals to the horrified wedding guests (while standing over the corpse of his own son) that all the stabbings in the play were done with real knives, and that Lorenzo, Balthazar, and Bel-Imperia are now all dead. He then tries to kill himself, but the King and Viceroy and Duke of Castile stop him. In order to keep himself from talking, he bites out his own tongue. Tricking the Duke into giving him a knife, he then stabs the Duke and himself and then dies.

Revenge and Andrea then have the final words of the play. Andrea assigns each of the play's good characters (Hieronimo, Bel-Imperia, Horatio, and Isabella) to happy eternities. The rest of the characters are assigned to the various tortures and punishments of Hell.

Short question and Answers

1. What is the story of the Spanish tragedy?

Before the play begins, the Viceroy of Portugal rebelled against Spanish rule. A battle took place in which the Portuguese were defeated and their leader, the Viceroy's son Balthazar, killed the Spanish officer Andrea before being taken captive by the Spanish.

2. What is the main theme of the Spanish tragedy?

Love and Madness While 'The Spanish Tragedy' is the first and foremost focused on revenge, the play also examines love. Love in a romantic sense and love between family members and friends. As the play opens, Don Andrea, a Spanish soldier, has just been murdered in battle by Balthazar, the son of the Viceroy of Portugal.

3. How does the Spanish tragedy begin?

The Spanish Tragedy begins with the ghost of Don Andrea, a Spanish nobleman killed in a recent battle with Portugal... Back in Portugal, the Viceroy (ruler) is mad with grief, for he believes his son to be dead, and is tricked by Villuppo into arresting an innocent noble, Alexandro, for Balthazar's murder.

4. How many people have died in Spanish tragedy?

He sums up the violence that has been committed in the play (nine deaths in total, ten if one counts Andrea's death), and then he describes the various paradises awaiting the heroes of the story, who will spend the rest of eternity in Elysian fields.

5. What is the role of revenge in the Spanish Tragedy?

Revenge motivates several of the characters, but the play focuses mainly on the story of Hieronimo, the Knight Marshal of Spain. After Hieronimo's son, Horatio, a war hero and honourable man, is murdered by Lorenzo, the son of the Duke of Castile and the nephew of the King of Spain, Hieronimo swears justice for his son.

6. What does Isabella do before she kills herself?

Before she kills herself, Isabella curses the garden and the tree Horatio was hanged from, so it may never bear fruit again.

7. What is the other term of Spanish tragedy?

The Spanish Tragedy, a play from the late 1500's, is attributed to Thomas Kyd. This play is also known as Hieronimo, the name of the main character, and is a classic example of a revenge tragedy.

8. How many scenes are in a Spanish tragedy?

The action of The Spanish Tragedy takes place in four acts, 31 scenes, and 5 additions—added in the play's 1602 published version, well after the initial performances of the play and intended to make the flow of action from one scene to the next clearer.

9. How are love and memory treated in the play The Spanish Tragedy?

Not only is revenge a form of justice in the play, it is, ironically enough, an expression of

love. Bel-Imperia and Hieronimo make the most explicit connection between the two, interpreting the failure to revenge one's loved one as a lack of love.

10. What is revenge tragedy literature?

A revenge tragedy, a drama in which the dominant motive is revenge for a real or imagined injury; it was a favourite form of English tragedy in the Elizabethan and Jacobean eras and found its highest expression in William Shakespeare's Hamlet.

11. Where did the soul of Don Andrea descend right after he was slain?

Andrea's narrative then shifts to what happened after his death. He "descended straight" down to a classically pagan underworld or Hell, where he arrived at the river of Acheron only to be blocked passage by the ferryman Charon, because of his unperformed funeral rites.

12. Why is the Spanish Tragedy important?

The Spanish Tragedy is an important play not just because its plot features prefigure a far more famous and consummate work of art, Shakespeare's Hamlet.

MIND MAP



UNIT - III

The Alchemist – Ben Jonson

PLOT SUMMARY

Lovewit has left for his hop-yards in London, and he has left Jeremy, his butler, in charge of his house in Blackfriars. Jeremy, whose name in the play is Face, lives in the house with Subtle, a supposed alchemist, and Dol Common, a prostitute. The three run a major con operation.

The play opens with an argument that continues throughout the play between Subtle and Face. It concerns which of them is the most essential to the business of the con, each claiming his own supremacy. Dol quells this argument and forces the conmen to shake hands. The bell rings, and Dapper, a legal clerk, enters the first gull of the day. Face takes on the role of “Captain Face”, and Subtle plays the “Doctor.”

Dapper wants a spirit that will allow him to win at gambling. Subtle promises one and then tells him he is related to the Queen of the Fairies. Dispatched to get a clean shirt and wash himself, Dapper leaves, immediately replaced by Drugger, a young tobacconist who wants to know how he should arrange his shop. Subtle tells him, and Face gets him to return later with tobacco and damask. Their argument looks set to resume when Dol returns to warn them that Sir Epicure Mammon is approaching.

Sir Epicure Mammon and his cynical sidekick, Sir Pertinax Surly, are next through the door. Mammon is terrifically excited because Subtle has promised to make him the Philosopher’s Stone, about which Mammon is already fantasizing. Face changes character into “Lungs” or “Ulen Spiegel,” the Doctor’s laboratory assistant, and the two conmen impress Mammon and irritate Surly with a whirl of scientific language. Face arranges for “Captain Face” to meet Surly in half an hour at the Temple Church, and a sudden entrance from Dol provokes Mammon, instantly besotted, into begging Face for a meeting with her.

Ananias, an Anabaptist, enters and is greeted with fury by Subtle. Ananias then returns with his pastor, Tribulation. The Anabaptists want the Philosopher’s Stone in order to make money in order to win more people to their religion. Subtle, adopting a slightly different persona plays along. Kastrill is the next new gull, brought by Drugger, who has come to learn how to quarrel—and to case the joint to see if it is fit for his rich, widowed sister, Dame Pliant. Face immediately impresses young Kastrill, and he exits with Drugger to fetch his sister.

Dapper, in the meantime, is treated to a fairy rite in which Subtle and Face (accompanied by Dol on cithern) steal most of his possessions. When Mammon arrives at the door, they gag him and bundle him into the privy. Mammon and Dol (pretending to be a “great lady”) have a conversation which ends with them being bundled together into the garden or upstairs—Face is pretending that Subtle cannot know about Mammon’s attraction to Dol.

The widow is brought into the play, as is a Spanish Don who Face met when Surly did not turn up. This Spaniard is in fact Surly in disguise, and the two conmen flicker between arguing about who will marry the widow and mocking the Spaniard by speaking loudly in English of how they will “cozen” or deceive him. Because Dol is occupied with Mammon, the conmen agree to have the Spaniard marry the widow, and the widow is carried out by Surly.

In the meantime, Dol has gone into a fit of talking, being caught with a panicked Mammon by a furious “Father” Subtle. Because there has been lost in the house, a huge explosion happens offstage, which Face comes in to report has destroyed the furnace and all the alchemical apparatus. Mammon is quickly packed out the door, completely destroyed by

the loss his entire investment.

Things start to spiral out of control, and the gulls turn up without warning. At one point, nearly all the gulls, including an unmasked Surly, are in the room, and Face only just manages to improvise his way out of it. Dol then reports that Lovewit has arrived, and suddenly Face has to make a final change into “Jeremy the Butler.”

Lovewit is mobbed by the neighbors and the gulls at the door, and Face admits to Lovewit, when forced to do so by Dapper’s voice emerging from the privy, that all is not as it seems—and has him marry the widow. After Dapper’s quick dispatch, Face undercuts Dol and Subtle and, as the gulls return with officers and a search warrant, Dol and Subtle are forced to escape, penniless, over the back wall. The gulls storm the house, find nothing themselves, and are forced to leave empty-handed. Lovewit leaves with Kastrill and his new wife, Dame Pliant. Face is left alone on stage with a financial reward, delivering the epilogue.

SHORT ANSWERS

1. What is the opening line of the play?
"Now is the winter of our discontent".
"believ't, i will."
"i fart at thee."
"gold! Always believe in the soul."
2. What are Subtle and Face doing as the play opens?
Arguing
Performing alchemy
Getting dressed
Farting
3. Where does Face claim he found Subtle?
In a theater
In prison
In a chemist's shop, performing alchemy
Homeless, on the street, dressed in rags
4. Who says, "I fart at thee"?
Dol common
Subtle
Ananias
Face
5. Ananias and Tribulation are members of which religious order?
Islam
Anabaptism
Christianity
Buddhism
6. Where is the play set?
Hackney
Manchester
Cookham
Blackfriars

7. In whose house is the play set?
Face's
Mammon's
Subtle's
Lovewit's
8. In which year was the play written?
1594
1605
1610
1589
9. Ben Jonson was almost executed for which crime?
Conmanship
Exposing himself
Murder
Sorcery
10. Alchemy is the practice of turning base metal into what?
Pewter
Gold
Silver
Lead
11. In the first scene, Subtle claims to have
Been the first alchemist in the world
Killed mammon
Taught face the art of alchemy
Been the richest man in the world
12. The argument of the opening scene ends only when
Dol throws her hat in the fire
An explosion distracts everyone
The doorbell rings
Dol takes face's and subtle's weapons and calms them down
13. Where is Lovewit during most of the play?
Looking for a wife in Spain
Following his anabaptist faith
In the town center
At his hop-yards, tending to his business
14. Which character dresses up as a Spaniard to fool the comen?
Drugger
Surly
Mammon
Dol
15. Who is the first gull through the door at the start of the play?
Dol common
Drugger

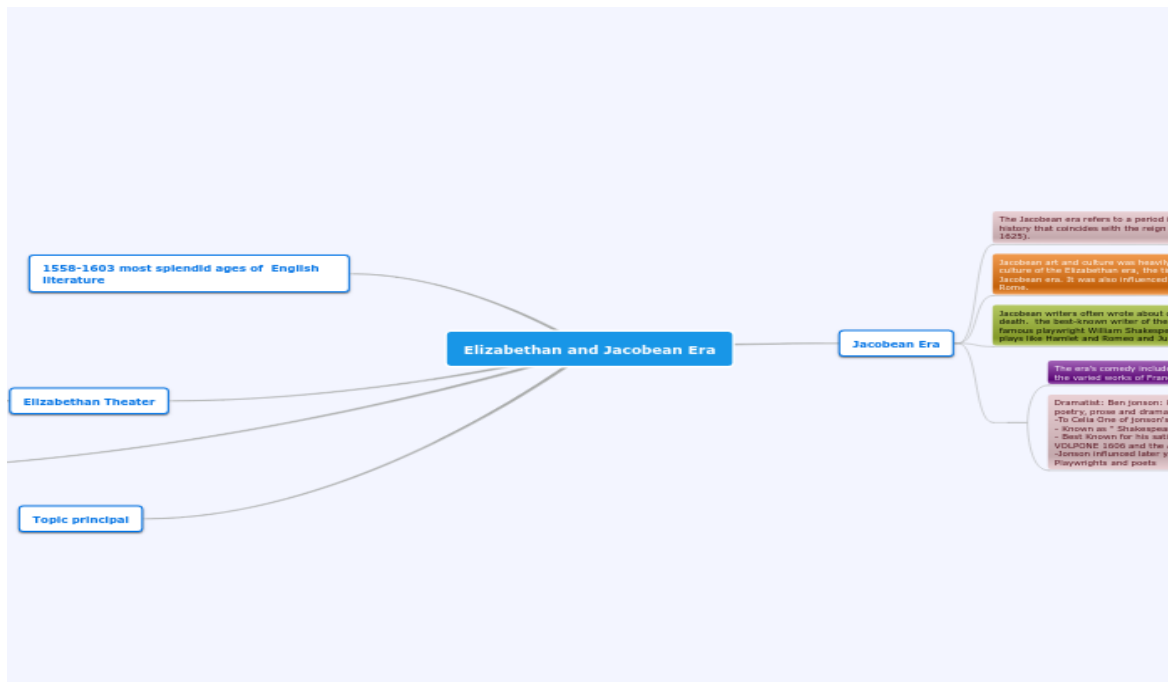
- Dapper
Mammon
16. What does Dapper want from the Doctor?
A gambling fly
The philosopher's stone
Information about his new shop
Money
17. Whose nephew is Dapper told that he is?
The queen of faery's
King James I's
Queen Elizabeth's
Subtle's
18. What does Dapper have to do before he can meet his aunt?
Drink vinegar
Put on clean clothes
Put on clean clothes, inhale vinegar, and say "buz" and "hum"
Sing the song of the fairies
19. What is Drugger's job?
Knight
Conman
Tobacconist
Legal clerk
20. What is Drugger's nickname?
Nabby
Dab
Dibby-dabby
Nab
21. What does Drugger ask Subtle to tell him?
The meaning of life
How his shop should be organized
His parents' names
Whether he will win at gambling
22. Upon what day was Drugger born?
Thursday
Wednesday
Monday
Saturday
23. What does Subtle tell Drugger to write on his north walls?
Labbe, gabbe, craunce
Sunday, Monday, Tuesday
Rael, velel, thiel
Thraa, raa, vaa
24. What does Mammon want from the Doctor?

Pewter
The philosopher's stone
Religious advice
Gold

25. What is Mammon's first name?

Pertinax
Perrinat
Epicure
Epicurus

MIND MAP



UNIT – IV

THE RIVALS – RB. Sheridan

The play is set in 18th-century Bath, a town that was legendary for conspicuous consumption and fashion at the time. Wealthy, fashionable people went there to "take the waters", which were believed to have healing properties. Bath society was much less exclusive than London, and hence it provides an ideal setting for the characters.

The plot centres on the two young lovers, Lydia and Jack. Lydia, who reads a lot of popular novels of the time, wants a purely romantic love affair. To court her, Jack pretends to be "Ensign Beverley", a poor army officer. Lydia is enthralled with the idea of eloping with a poor soldier in spite of the objections of her guardian, Mrs. Malaprop, a moralistic widow. Mrs. Malaprop is the chief comic figure of the play, thanks to her continual misuse of words that sound like the words she intends to use, but mean something completely different (the term malapropism was coined in reference to the character).

Lydia has two other suitors: Bob Acres (a somewhat buffoonish country gentleman), and Sir Lucius O'Trigger, an impoverished and combative Irish gentleman. Sir Lucius pays Lucy to carry love notes between him and Lydia (who uses the name "Delia"), but Lucy is swindling him: "Delia" is actually Mrs. Malaprop.

As the play opens, Sir Anthony arrives suddenly in Bath. He has arranged a marriage for Jack, but Jack demurs, saying he is in love already. They quarrel violently. But Jack soon learns through the gossip of Lucy and Fag that the marriage arranged by Sir Anthony is, in fact, with Lydia. He makes a great show of submission to his father, and is presented to Lydia with Mrs. Malaprop's blessing. Jack confides to Lydia that he is only posing as Sir Anthony's son. She annoys Mrs. Malaprop by loudly professing her eternal devotion to "Beverley" while rejecting "Jack Absolute".

Jack's friend Faulkland is in love with Julia, but he suffers from jealous suspicion. He is constantly fretting himself about her fidelity. Faulkland and Julia quarrel foolishly, making elaborate and high-flown speeches about true love that satirise the romantic dramas of the period.

Bob Acres tells Sir Lucius that another man ("Beverley") is courting the lady of Acres' choice (Lydia, though Sir Lucius does not know this). Sir Lucius immediately declares that Acres must challenge "Beverley" to a duel and kill him. Acres goes along, and writes out a challenge note – despite his own rather more pacifist feelings, and the profound misgivings of his servant David. Sir Lucius leaves, Jack arrives, and Acres tells him of his intent. Jack agrees to deliver the note to "Beverley", but declines to be Acres' second.

Mrs. Malaprop again presents Jack to Lydia, but this time with Sir Anthony present, exposing Jack's pose as "Beverley". Lydia is enraged by the puncturing of her romantic dreams, and spurns Jack contemptuously.

Sir Lucius has also learned of the proposed marriage of Jack and Lydia, and determines to challenge Jack. He meets Jack, who, smarting from Lydia's rejection, agrees to fight him without even knowing the reason. They will meet at the same time as Acres is scheduled to fight "Beverley".

At the duelling ground, Acres is very reluctant to fight, but Sir Lucius will have no shirking. Jack and Faulkland arrive. Acres learns that "Beverley" is actually his friend Jack, and begs off from their duel. However, Jack is quite willing to fight Sir Lucius, and they cross swords.

David informs Mrs. Malaprop, Lydia, Julia, and Sir Anthony of the duel, and they all rush off to stop it. Sir Lucius explains the cause of his challenge, but Lydia denies any connection to him, and admits her love for Jack. Mrs. Malaprop announces that she is Delia,

but Sir Lucius recoils in horror, realising that he has been hoaxed. Sir Anthony consoles Mrs. Malaprop, Julia is reconciled to Faulkland, and Acres invites everyone to a party.

PLOT SUMMARY

The brave captain Jack Absolute is in love with the charming Lydia Langwish, and his friend Fokland has a passion for cousin Lydia Julia. Girls respond to fans with passionate reciprocity, and it seems that nothing interferes with the heroes' cloudless happiness. But this happiness was in jeopardy, as the characters in the comedy managed to thoroughly confuse themselves.

On the other hand, it was the confusion that created a lot of hilarious situations and helped to understand that often the main rival of his happiness is the man himself ...

So, you need to start with the fact that Lydia is too well-read and romantic person to put up with an ordinary lot, namely to marry a rich and noble seeker of her hand. Therefore, Jack Absolute involuntarily had to look after her under the fictitious name of the poor ensign Beverley. The idea was a success. Lydia gave Beverly her heart and now dreams of living with him in an amazing poverty. Strict aunt Mrs. Madaprop monitors every step of her niece, so lovers meet secretly, exchange letters through servants and prepare to escape. Suppose that in such a case, the minor Lydia will lose two-thirds of her fortune - for her this is nothing compared to the opportunity to survive her own abduction. All the comedy takes place in the spa town of Bath, where event participants come one after another. Among them are the cousins of Lydia Julia. She is engaged to Fokland, but the wedding is all postponed. And the reason is the «unfortunate character» of the groom, who plagued both himself and the bride with doubts and jealousy.

The next visit to the house of Lydia and her aunt is made by the baronet Sir Anthony Absolute. Mrs. Malaprop - she constantly uses scientific words out of place and therefore considers herself very smart and educated - complains to the baronet that the obstinate niece rejects profitable suitors. For example, she is cold to the venerable Devonshire Esquire Acre, but she «rushes to the neck» of some kind of rootless ensign. During this conversation, Sir Anthony comes up with a happy idea - why not woo Jack's son for Lydia! Mrs. Malaprop picks up this idea and promises in this case to give Acre an official refusal.

Fokland comes next to Bath. Captain Absolute dedicates him to the details of his romance with Lydia, and when Fokland asks if his friend has too tightened his Beverly game, Jack replies with a sigh that he is afraid to admit Lydia to his wealth. «For this trouble I must prepare it gradually; before revealing the cruel truth to her, I will try to become her absolutely necessary ...»

Fokland, in turn, is in a nervous melancholy: he is constantly tormented by anxieties for Julia. "I constantly tremble for her mood, health, life ... Midday heat, evening dew - all this poses a danger to her life, and my life is precious, only as long as she is alive ..." Jack assures a friend that Julia is in good health and now also located in Bath. Just at this time, Acre is visiting, Julia's neighbor in Devonshire, and after meeting Fokland, he joyfully confirms that the girl is quite cheerful and cheerful. This is where the «unhappy character» of a jealous man makes itself felt: now Fokland is tormented that the bride was cheerful, despite being separated from him. She chirped, sang, had fun - and not a single thought about me ... Oh demons.

And Acre complains to the captain about the coldness of Lydia, who is rumored to be in love with some Beverly. Esquire hastened to Bath to get a secular gloss, dress up and win the heart of a wayward beauty. And here is Sir Anthony. He is extremely surprised to find his son in Bath, but proceeds without further ado: he categorically informs his son that he has decided to marry him, and when the captain is equally categorically opposed to his parental will, he puts down noisy curses on Jack and retreats in anger. But he himself married for

love! And they say that in his youth there was a desperate rake and a real prowler, »the captain thoughtfully notes after him.

Meanwhile, from the servant of Lydia, the captain's footman learns that Beverley has a dangerous rival - Captain Absolute, on behalf of whom Lydia has already made an offer to Sir Anthony. This news immediately reaches the Absolute itself - Beverley.

So, the marriage that his father persistently proposed to Jack turns out to be the very party to which the captain is passionately striving. The son decides to correct his mistake sooner and at a new meeting with Sir Anthony takes a penitential look. At the same time, he, of course, pretends to hear the name of Lydia for the first time, and only submissively submits to the parental will. The Baronet is triumphant.

Fokland, meanwhile, arranges the scene of poor Julia. He is so plagued by reproaches and suspicions of insufficient love for him that even the girl's angelic patience bursts. «Oh, you torment my heart! I can no longer endure this, »she throws the woe to the bridegroom. After her departure, Fokland, as usual, begins to scourge himself and frantically curse his temper. However, he sees in his behavior a certain spiritual refinement and refinement of feelings.

And Jack appears in the living room of Mrs. Malalrop as the son of Sir Anthony and the bridegroom of Lydia. In this role, he is favorably greeted by an old vixen. She even shares her indignation with him about the intercepted letter from the unbearable Beverley to Lydia. The captain is forced to comment on his own message, pretending to be holding it for the first time, and hypocritically curse the arrogance of the ensign. But after that, the aunt at his request leaves, and the captain gets the opportunity to see Lydia in private. He convinces the girl that he has impersonated the Absolute. Lydia is thrilled. Lovers reaffirm their loyalty to each other and the determination to flee from the light. «Love, love alone will be our idol and support ... Proud of our hardships, we will rejoice in the shame of wealth,» promises the happy Lydia Absolute.

And what about an honest Devonian Acre? Alas, no matter how hard he tried to succeed in panache, Lydia refused him. Now, at the hotel, Acre is complaining to the servant about the trickiness of secular science. "Pa there ... pa here ... pa, pa, and my leg is not stupid and does not want to dance to the French tune!" At that very moment, his acquaintance, the Irishman Sir Lucius O' Trigger, who had a very cocky disposition, came to the Devonshire. Upon learning that Acre has been rejected, Sir Lucius advises him to hurriedly defend his honor in a duel with his happy rival Beverly. The cowardly Esquire shy, but under pressure from the Irishman surrenders and writes dictated a letter to an unfamiliar ensign. Sir Lucius himself longs to fight the captain Absolute, who accidentally touched him with something.

«Why were you looking for me? Bob? The captain inquires, entering his friend Acre. He replies that he invited the Absolute to transmit through him a challenge to the accursed Beverly. The captain, cursing himself, assures Acre that he will deliver the letter to its destination. Thank you! That's what it means to have a friend! - Acre rejoices. And you will not agree to be my second, eh, Jack? To this, the captain firmly says that he is not at all comfortable. Then Acre asks to convey to Beverly that he has to fight with the famous brave man. Tell him that I usually kill a person a week. Maybe he will be scared and nothing will happen. I will definitely say, the captain promises, preoccupied with completely different problems.

He is overtaken by the inevitable moment of recognition in pretense. This happens during his meeting with Lydia in the presence of Sir Anthony. Seeing Beverly next to the baronet, Lydia does not hide her amazement. There is a general confusion. Speak, you bastard, who you are, growls Sir Anthony. I don't understand this very clearly, father, but I'll try to recall it, the captain mutters, calling for all his arrogance to help. He reveals to his involuntary deception and apologizes. Mrs. Malaprop and Sir Anthony are ready to exchange

anger for mercy. But Lydia's voice becomes icy. So there will be no abduction? She says dryly. And proudly returns to the captain - that is, Beverley - a portrait that before that she constantly wore behind the corsage. No, Lydia will not become the wife of this "low pretender"!

Cursing the whole world, the captain leaves Lydia and immediately encounters Sir Lucius. After several frankly warlike remarks of the Irish, the angry Absolute naturally abandons that he is ready to give him satisfaction at any time. They persuade to converge that evening in the Royal Glade - in the same place where the duel with Acre was appointed. There will still be enough light for the swords, although it's probably already a bit dark for the pistols, the Irishman notes with importance. Having met Fokland after this, the captain gloomily informs him of the prospect of going to the other world and invites him in seconds. Thirsty for comfort, Lydia rushes to her cousin. In excitement, she tells Julia how she became a victim of vile deception. Julia herself hardly holds back her tears - another attempt to communicate with Fokland led to a final break. «I know too well what vagaries can lead to, she warns Lydia.

In this heat of ambition, it seems that only servants retain common sense. It is they who, despising all conventions, are in a hurry to prevent the meaningless fights of their masters. To their side they attract Mrs. Malalrop, who, together with them, bursts into Lydia and Julia and screams about the impending «apostrophe». In the face of real danger, everyone instantly unites and headlong rush to the Royal Glade, grabbing the expansive Sir Anthony along the road.

They ripen just at the moment when Captain Absolute and Sir Lucius drew their swords. Acre had already given up on the duel, having just learned that his friend Jack and Beverly were one and the same person. A friendly choir of exclamations and rebukes falls upon the duelists. It also clarifies all the misunderstandings. Loving couples are finally putting an end to rumors and grievances. Acre rejoices at the prospect of being a bachelor, especially since Sir Anthony suggests celebrating this event with a male company. Even Mrs. Malalrop is overwhelmed with general glee.

Only the servants keep silent, but, undoubtedly, they are also pleased with the peaceful outcome of the matter.

The Rivals – Questions and Answers

1. Why does Lydia want to marry someone who is poor?

Lydia is a wealthy 17-year-old girl who loves nothing more than to read dramatic romance novels at home. Given this literary preoccupation, she has decided that the noblest and steadfast union between lovers has nothing to do with money. She believes that true love transcends material concerns and is notable because it has nothing to do with money. As a result, she desperately wants to marry a poor man, because if she has his love even after forfeiting her fortune (which will be taken away from her because of a dishonorable union) she will know that their love is true.

2. What was a duel?

The Rivals is a play published in the late 18th century, a time when duels were still fashionable. In British society, it was considered of uttermost importance for a man to protect his honor. If a gentlemen's honor was tarnished, then he could avenge it by challenging the offending party to a duel. During a duel, the two men used the same weapon and tried to kill their opponent as a way of reasserting their honor. Even though duels were illegal in Europe and in many other countries all over the world, they were extremely popular and a common practice.

3. How does Lucy figure in to the main conflict of the play?

The servants in The Rivals are privy to their masters' affairs, and often get involved, even

when they shouldn't. Lucy, Mrs. Malaprop's maid, gets involved because she knows all of the romantic gossip taking place in Malaprop's house, and complicates matters by giving Lucius O'Trigger's love letters—meant for Lydia—to Mrs. Malaprop. As a result, Mrs. Malaprop spends the entire play thinking that Lucius O'Trigger is in love with her, while he believes he is keeping up a correspondence with Lydia. This leads Lucius to challenge Jack to a duel, even though he is the only one who believes that Lydia is in love with him.

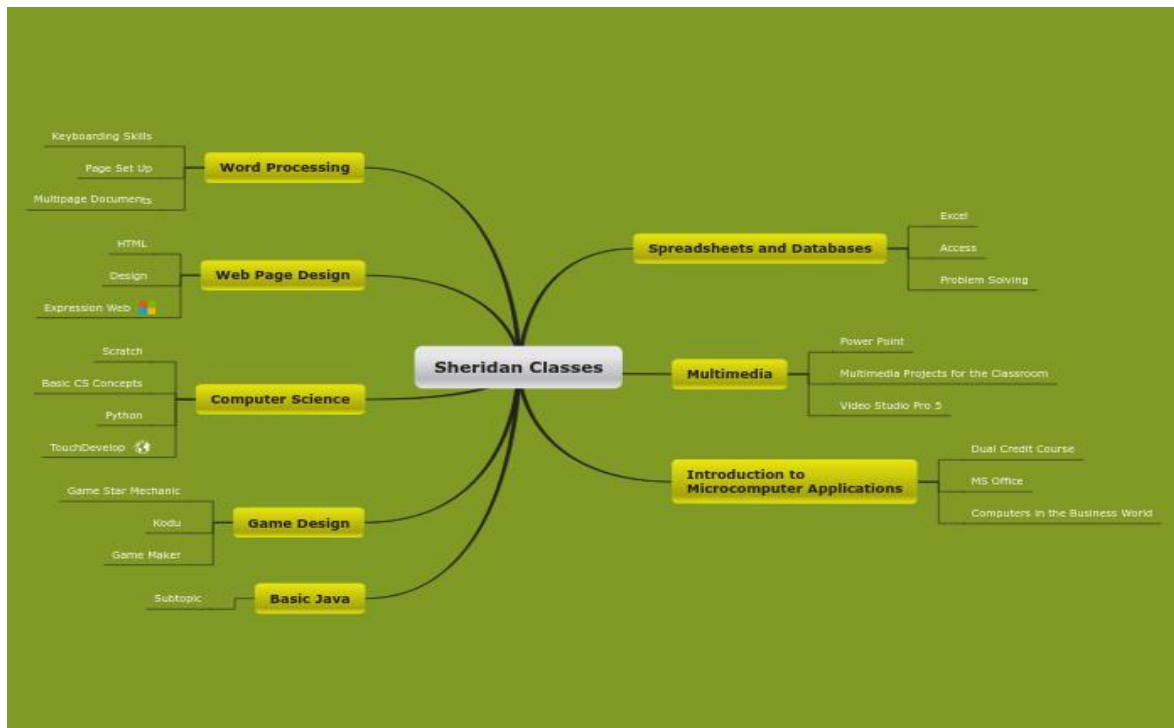
4. What does the epilogue mean?

After the play is over, the actress who played Julia, and who appeared in the Prologue representing "the Muse," comes back onstage and delivers a direct address to the audience. She tells the audience that while the women seemed powerless in the play, they were actually in control of everything, because they inspire love in the male characters. Love, she tells us, is the most important thing.

5. How does Faulkland's plan backfire?

Throughout the play, Faulkland is exceedingly jealous of his lover Julia, and often worries that she is being unfaithful to him, even though she has professed her love to him sincerely. Towards the end of the play, he decides to devise a lie in order to test her once and for all. He tells her that he has gotten into a quarrel which has led to him having to leave the country, and asks if she will come with him. When she says she will come with him and marry him, he is satisfied that she truly loves him, and reveals that this story was actually a lie, but this upsets Julia. Julia is offended that Faulkland is so untrusting of her and calls off their engagement, so Faulkland's plan has the opposite effect of what he intended.

MIND MAP



UNIT - V

Caesar and Cleopatra – G.B.Shaw

PLOT SUMMARY

The events of the play take place in Egypt, in the city of Alexandria, at the end of the reign of the XIII dynasty, in 48 BC. The legions of Caesar enter Egypt. The city is in a panic. Queen Cleopatra, a sixteen-year-old girl, disappeared. They can't find her anywhere. At this time, Julius Caesar, alone, in the desert passes by a small copy of the Sphinx and sees Cleopatra sleeping on the chest of a stone statue. She wakes up, says that she is the queen of Egypt, and invites Caesar, whom she calls the "old man", to climb into her and also hide from the Romans. Cleopatra is insanely afraid of them. Caesar admits that he is a Roman, and says that if a girl does everything as he says, Caesar will not offend her. Cleopatra promises to become his slave and obey him in everything. Then they furtively make their way through the desert to the palace.

Cleopatra is extremely timid in the palace. She is afraid to give orders to the slave, trembles before her nanny Ftatatita. Caesar teaches her to behave royally, to command and force herself to obey. Cleopatra is getting a taste and is already dreaming of how she wills her slaves with poison and throw them on the Nile to be torn to pieces by crocodiles. Caesar asks her not to get carried away. However, she is still very afraid of Caesar. When the Roman soldiers enter the palace, greeting the person next to her with the words: Glory to Caesar, Cleopatra suddenly gets their point, and with relief, sobbing, falls into his arms.

King Ptolemy Dionysus (ten-year-old boy, Cleopatra's brother and her rival) and his guardian Potin enter the lower hall of the palace. They are accompanied by Theodotus, the king's mentor, Achilles, his military leader, and courtiers. Ptolemy, at the prompt of Potin, tries to express his dissatisfaction with Caesar's invasion and Cleopatra's behavior. Caesar enters the room, accompanied by the Roman officer Ruthius and his secretary, Briton, a Briton by nationality, dressed in all blue. Caesar is not inclined to shed blood in Egypt, but he demands that he be paid part of the amount of money that Egypt should give to Rome according to the old agreement between Caesar and the former king of Egypt for the fact that Caesar helped to restore the throne in due time. Cleopatra, who decided to act like a queen, runs up to her brother, pulls him off the throne, and herself sits in his place. Caesar, touched by the chagrin of the boy, gently calms him.

Egyptian courtiers and military leaders demand that Caesar leave their land, but he replies that he will do this only after Cleopatra becomes queen. He allows all Egyptians to retire, to the great indignation of his associates, and warns that he will not be able to restrain Ruth and his soldiers for a long time, and those eager to snatch swords from their sheath. Potin bitterly laments Roman justice, the lack of gratitude in the Romans. Caesar is at a loss. He does not understand what is at stake. Then Potin asks Lucius Septimius to leave, who says that he killed the Republican Pompey, who wanted to defeat Caesar. Caesar is astonished; he is horrified by the crime of Lucius Septimius.

The Egyptians are leaving. Caesar stays with Cleopatra, who reproaches him with excessive sensitivity. She also tells him how her father managed to regain the throne. And he was helped by a beautiful young man who arrived from Rome with many horsemen. Then Cleopatra was only twelve years old, she fell in love with this young man. She is very surprised when Caesar tells that it was he who sent Mark Anthony to help her father. Caesar promises her that if she so desires, he will send it to her.

Caesar orders Ruthius to burn several Roman ships that stand in the Western harbor, and to take all the boats that stand in the Eastern harbor himself and capture Faros, an island

with a lighthouse. Potin comes to Caesar and is going to express to him the demands of the Egyptians. This time, Caesar captures him. Then Theodotus runs in and in extreme excitement reports that the fire from Roman ships spread to the Alexandria Library, the holy of holies of Egyptian civilization. Caesar advises him to call for help to extinguish the fire of Achilles and his army. (So he plans to divert Achilles' attention from the capture of the island of Pharos by the Romans.) Caesar puts on his armor and leaves to take part in the capture of Faros. Cleopatra begs him to be careful.

After Caesar's departure on the embankment, where the Roman guards stand, Apollodorus, a Sicilian, patrician, art lover appears. He brings Persian rugs to the palace, wanting Cleopatra to choose some of them. The queen herself runs out of the palace. She wants to immediately get into a boat and sail to Caesar. However, the guard does not allow her to do this. This is contrary to Caesar's order. Then Cleopatra asks Apollodorus by boat to deliver to Caesar a beautiful Persian carpet as a present from her and to obtain permission for her to sail to the island. She runs to pick a rug. Soon, the porters take the gift out of the palace, put it on a boat, and Apollodorus sets sail from the shore. When the boat is already far from the guard, Ftatatita sarcastically informs him that he missed Cleopatra, since she nevertheless got into the boat, being wrapped in a carpet.

A boat is sailing towards the island. At this time, someone throws a heavy bag into the water, the nose of the boat breaks, and it sinks. Apollodorus barely manages to get the carpet out of the water. While Caesar, British and Rufius enthusiastically watching Apollodorus and his burden, the Egyptians landed on the shore. The Romans and Cleopatra can only swim. Caesar swims carrying Cleopatra on his back. Soon, a boat approaches them, and they move on board.

The following events unfold in March 47, that is, six months after the initial events. Potin, still being held captive by Caesar and living in the palace, seeks an audience with Cleopatra and during that she behaves submissively and respectfully, sometimes tries to set up the queen against Caesar, but Cleopatra drives him away. He goes to Caesar and is eager to restore him against Cleopatra, but does not have time to do this, because the queen herself enters, going to dine with Caesar, Apollodorus and Ruthius. Caesar asks Potin to say what he wanted to say, or to leave, for he will give him freedom. Potin, after some confusion, begins to inspire him that Cleopatra wants to rein Egypt alone and with all her heart is waiting for his departure. Cleopatra indignantly claims that this is a lie. Caesar, however, finds that even if it were, then that would be quite natural. He asks Potin to leave and repeats that he is free. Cleopatra is seething with anger and quietly orders Ftatite to kill Potin before he leaves the palace. At lunch, everyone suddenly hears a scream and the sound of a body falling. Lucius Septimius enters and tells Caesar that Potin was killed and the city went mad, since Potin was a favorite of the townspeople. Cleopatra confesses that she ordered to kill Potin for his slander. Rufius and Apollodorus approve of her act. However, Caesar says that now he will not be able to protect the life of the queen from the angry Egyptians. Lucius Septimius reassures him. He reports that reinforcements arrived at the Romans - the army of Mithridates of Pergamon. Caesar goes to meet Mithridates. Before leaving, Ruthius quietly stabs Ftatatita, like a wild tigress who can attack at any moment, as he later explains his act to Caesar. He approves him. Roman troops smash the Egyptians, King Ptolemy drowns in the river, and Cleopatra becomes the sovereign ruler.

Caesar is preparing to sail to Rome. Before leaving Egypt, he leaves Rufius as governor. To Cleopatra, he reiterates his promise to send Mark Anthony.

SHORT ANSWERS

1. What is the main theme in Caesar and Cleopatra?

As with many of Shaw's plays, the main theme of Caesar and Cleopatra is war and politics. While other writers might have thought of the relationship between the Egyptian queen and Roman political issues, he drives the intricacies in human character.

2. What is the sphinx and its role in Caesar and Cleopatra?

In George Bernard Shaw's play Caesar and Cleopatra, the Sphinx refers to a monument in the Egyptian sand of the mythical beast that has the head of a woman and the body of a great cat, Egypt's emblem of gorgeousness and sovereignty.

3. What is the short summary of Caesar and Cleopatra?

This is a short, five-act play that details how the relationship between Cleopatra and Caesar begins and the events that follow shortly afterwards. In act 1, Cleopatra meets Caesar for the first and how things take turns.

4. Who was Ptolemy Dionysus?

Ptolemy Dionysus was the king of Egypt and the brother of Cleopatra. He first appears in the play at the beginning of act 2, being led by his guardian Pothinus into the loggia to receive his instruction from his guardian.

MIND MAP

